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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXIX

NEW YORK, SEPTEMBER, 1934

NUMBER 9



MAX SCHMITT IN A SINGLE SCULL  
BY THOMAS EAKINS, 1844-1916

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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
SEPTEMBER, 1934  
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DEVELOPMENTS IN  
THE EDUCATIONAL WORK  
OF THE MUSEUM

The success of the Museum's educational work is shown by the steadily increasing demand for the services of its Department of Educational Work. In all probability this success has been based not only on the public's growing interest in art but upon the further fact that the work itself has always been experimental in nature. Just as visitors to the Museum have been encouraged and

helped to make experiments in the understanding of art, so the Museum itself has made many experiments in educational methods. A true experiment is always an adventure.

This year the Museum, following its tradition in these matters, has made further and important changes in its educational program, which it is believed will greatly increase both its efficiency and its ease of operation and approach from the point of view of the public. These changes have involved much thought and hard work on the part of many people, but it would have been impossible either to formulate them or put them into effect without the unflagging interest and labor of Huger Elliott and Edith R. Abbot, respectively the Director of Educational Work and the Senior Instructor, to whom especial credit is due.

W. M. L., JR.

Important changes in the Museum's educational practice have been effected in the program for the coming year. These changes, to quote the Director of the Museum, are "evolutionary rather than revolutionary."

With the approval of the Committee on Educational Work, the staff of the Museum has devised a plan by which, except on pay days, free gallery talks and lectures are to be given for the adult public throughout each week of the season from October through May. In the past, free talks have been given only on Saturday and Sunday afternoons.

These talks will be given by members of the staff of the Department of Educational Work, each of whom specializes in a particular section of the Museum, and will fall into a number of distinct groups. The talks will each be an hour in length.

One series is so planned that the visitor may survey the more popular sections of the Museum in seven visits. The talks will be given in rotation through the season on Tuesdays, Wednesdays, and Thursdays and so "staggered" that on any given day of the week for any seven consecutive weeks the visitor will be guided through different parts of the Museum without repetition.

A historical survey of the collections will

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be given on Saturday afternoons—each talk being repeated on the succeeding Sunday. This series runs consecutively through the season from October to June. In another series of talks to be given on Saturday afternoons continuity will be avoided, and a diversified range of subjects, often of timely interest, will be offered to visitors.

For those who wish to study the collections more in detail, a number of short courses (if they may be so called) are planned. These are to be given respectively on Tuesdays, Wednesdays, and Thursdays and will cover, during the season, many sections of the Museum. Thus, for example, one, to be given on Tuesdays throughout the winter at four o'clock, will be devoted to a survey of the arts of Egypt, Greece, and Rome.

As in former years, the Museum will give its visitors the opportunity of hearing, on Saturdays and Sundays from November to April, invited speakers—men and women who are authorities in their several fields. Another activity that will again find place in the year's program is the group of four talks for the deaf and deafened, given by Jane B. Walker. The story hours for children, showings of motion picture films, and radio talks are other free services that will be continued as in the past.

Several series of lectures and gallery talks on the elements of color and design will also be offered by the Department of Industrial Relations, as noted in the following article.

For Members of the Museum, as is customary, there will be talks on Mondays and Fridays. These are arranged in groups and deal with various aspects of the collections. A number of the instructors will take part, those participating during October, November, and December being Misses Abbot, Bradish, Duncan, and Freeman. Saturday morning gallery talks for the older children of Members and story hours for their younger children will continue to be given.

Important changes have been made in the "thirty-hour courses" offered to the teachers in the public schools of the City of New York. These courses, as in the past, are free to public school teachers, but teachers taking them for credit for professional advancement must register for them with the

College of the City of New York and take its examinations. Credits granted by the College to those who meet its requirements will be accepted by the Board of Superintendents as fulfilling the study requirements for salary increments. The Museum deeply appreciates the coöperation of the College in this important work.

Of these teachers' courses, two, by Miss Abbot on the history of painting, closely resemble courses that have been given in the past. The other teachers' courses, in which various members of the staff will take part, have been recast the better to meet the special needs of those for whom they are planned.

The course on Source Material in The Metropolitan Museum of Art: for Elementary and Junior High School Teachers, as its title indicates, is intended for teachers who wish to familiarize themselves with the Museum so that they can more easily use the collections as illustrative material in their classroom work in the schools.

The other three courses will present, in chronological sequence, a survey of the cultural history of mankind in so far as this is represented in the Museum. The first course will deal with the arts of the ancient civilizations and, to a small extent, with those of the Far East. The second course will rapidly trace the development of art in Europe from the fall of Rome into the period of the Renaissance. The last course will deal mainly with the art of the seventeenth and eighteenth centuries. These talks, with a few exceptions, will be given in the galleries of the Museum.

These courses are free to certain classes of the Members of the Museum and upon payment of a fee may be attended by the public.

It is expected that the free talks will appeal not only to those as yet unfamiliar with the collections but to many who have been accustomed to ask for special guidance. As in the past, free special guidance will be given to Members of the Museum and to teachers of the public schools of the city and their classes. Although the great increase in the number of free talks may restrict the amount of special guidance that can be given to the public, nevertheless

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appointments will be made to the limit of our capacity, the usual fee being asked for this service.

In previous years a small announcement covering the program for the entire season has been published in the autumn. This year a detailed program of the talks and lectures will be issued three times a year, as a large, easily read pamphlet. The first number will cover the activities for October, November, and December, the second and third those for the remaining months of the season. These pamphlets will be sent to Members of the Museum and may be had upon application by all others.

While this new scheme is experimental, it is believed that those who make use of the Museum will feel that it is definitely a forward step.

HUGER ELLIOTT.

### COURSES ON ELEMENTS OF COLOR AND DESIGN

Among the numerous free lectures, gallery talks, and other services offered by the Museum is the series of courses on the elements of form and color, usually referred to as study hours on color and design, which have been given regularly since 1917. These talks are planned as combined classroom and gallery demonstrations. The underlying methods or "ways of doing" are discovered by study, in the classroom, of selected objects from the several departments of the Museum, the findings then rediscovered in their varied historical expressions in the galleries. This study is carried on in a number of courses whose arrangement and duration differ. Three are short courses of five meetings each, the three together composing a series. Each of these three courses is given three times during the season; the classes meet on Tuesdays at 11 a.m. and 4 p.m., and on Thursdays at 4 p.m. Other courses continue through the season—two reserved for Members of the Museum, on Mondays at 11 a.m. and 3 p.m., one for teachers in the public schools of New York on Fridays at 4 p.m., and one for the public on Sundays at 3 p.m. In the Sunday course alternate lectures will be given by outside

specialists active in various fields of design.

Take any two objects of identical use, two buildings, two plates, two rugs; you find in each the same essential parts called for by need or utility, but after that you happily find a differentiation, equally essential, due to time, place of origin, and style. Despite every stylistic variation, we can relate similar objects of different periods in terms of certain primary motives of design, possibly a symmetrical disposition of elements or again a certain manner of distributing minor features. Again, notwithstanding a decided dissimilarity in kind and material as between a Persian miniature and an English chasuble, the disposition of color areas, in part the choice of the colors themselves, may be entirely comparable.

By comparison and analysis in the courses on color and design given in classroom and galleries, various points are established. The character of any piece, usually termed its style, becomes more obvious and so leads to the significant discovery that in producing his piece the craftsman was directed by the function it was planned to serve. In his work he was controlled by the tradition of a craft, by certain uncatalogued influences in the air around him, and by the fact that he was, let us say, a mosaicist of the family of the Cosmati in thirteenth-century Rome or an American of 1776. And finally, in his design he followed certain principles of form and color which have lasted through the centuries and marked every style. In the study hours on the elements of color and design these principles are examined and exemplified.

RICHARD F. BACH.

### OF EDUCATION IN A MUSEUM

A great museum of art, such as ours, the collections of which range over the long histories of many civilizations, has many different functions to fill. The objects in its collections are works of art, but also, depending upon the directions from which they are approached, they are important and vital documents for the histories of thought, belief, economics, and social life, in many of their most interesting aspects.

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They are also of the utmost value to all who concern themselves with design and production in the various arts and handicrafts, both as exemplars to be followed and as sources of inspiration for future work. In a certain way it may be said that the great museum and the great library constitute the two halves of the community's memory of the past. It is hardly necessary to lay stress upon the importance of a long and a rich memory for a community as well as for the individuals that compose it. Much has been said about it from the beginning of time, but maybe no pithier statement of it can be found than Halifax's remark that "the best Qualification of a Prophet is to have a good Memory." Were this primary function of libraries and museums clearly understood, many of the criticisms that are directed at them would not be made.

To hold its great collections of all kinds available to the public, though fundamental, is not the sole function of the museum. To that function has been added the further and incidental one of helping people to use those collections. This is accomplished in many ways, primarily by the arrangement of the collections in the museum galleries, then by printed guides, catalogues, and other popular and scholarly publications, and finally through teaching by word of mouth. For some unknown and inexplicable reason this teaching by word of mouth has been given the specific name of education and the museum department that does most of it is known as the Department of Educational Work, although in fact it is only an incidental part of the work of the museum, all of which is distinctly and inevitably educational. The justification of the collections does not lie in this teaching, but the justification of this teaching lies in the collections. In practice popular education in a museum is little more than encouraging and aiding people to make first-hand and intimate acquaintance with works of art, and, as a means to that, of helping them to learn how to see with their own eyes. Perhaps as good a way as any of understanding the word "aesthetic" (from the Greek for sensation) is to remember that its opposite or negative is "anaesthetic" (from the Greek for lack of sensation).

The importance of seeing for oneself and having faith in what one actually sees can hardly be overrated. For countless generations human beings have distrusted their eyesight and taken refuge from the glare behind what may be described as the many-colored driving glasses of metaphysical and social ideas and beliefs. As a purely optical matter the image on the retina of the eye is in reverse of the object seen, but habit and reasoning have deprived us of knowledge of that fact to such an extent that we have only been able to recapture it by a series of ingenious experiments. Thus while we actually see things upside down, we know and are aware of them right end up. This habitual reversing and changing takes place all the time in our seeing and effects much more than mere optical up-ending. A man who sees John's hat and stick in his front hall will tell you that John is in his house and will believe it so thoroughly and earnestly that he will testify as to John's whereabouts. He will look at a distant tree that is obviously blue in appearance and because "all trees are green" he will see it green. He will look at a portrait of his brother and complain because the eyes are not the same shape and size and are not exactly on the same line—and when made to look at his brother's eyes will express great (and grudging) surprise upon seeing that they are so different and so crooked. Sometimes these visual faiths are based upon faulty sight, sometimes upon carelessness, but most often they are based upon a long course of quite unconscious volitions and metaphysical reasonings which are so strong that the eyes' sensations are instantaneously translated into terms of thought and habit. Thus before people can hope to understand unfamiliar works of art, they must somehow learn or be helped to take off their habitual driving glasses so that they will be able to use their naked eyes, and then after a while they must learn or be helped to put other people's driving glasses on and off and to see through them. The first experience is very wonderful indeed, but the second is even more exciting and marvelous because it enables us to see and to understand all kinds of things that otherwise would be so strange that they

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would be absolutely meaningless or repugnant to us. This ability to see through other people's glasses is the greatest of all ways to sympathy with other people's ideas and problems—and without that sympathy there can be no understanding of their works of art. Particularly is this true of all the changes that different materials, fashions, social conditions, and religious faiths have effected in the ideals of beauty and expression. And so unless, when we want to, we can put on our ancestors' spectacles, we are certain to think that many of the things they made and found beautiful and exciting are dull and ugly. In doing this we are really doing little more than calling our forefathers stupid and unintelligent, and for less than that many a man has been knocked down and many a woman sent to Coventry. So long as we accuse them in this way we are never going to understand them or have sympathy with them. Keats once said, "We never understand really fine things until we have gone the same steps as the author."

Experience has proved that a sympathetic speaker who is acquainted both with the objects in a museum and the people who come to it can help greatly in enabling the unaccustomed visitor to see, first, through his own eyes and later, having found his eyes, through the spectacles of others, instead of through his prejudices, his lack of familiarity, and especially his metaphysical theories of how things really are and should be ("all trees are green"). Such a speaker can often by a mere phrase blow away a blinding smoke screen and by so doing turn an object that is merely odd or queer into a fascinating thing and transform other objects into sources of exciting adventure.

And this possibly is the most important thing in the museum for most of its visitors—the vast and endless opportunity for adventure that it affords. While other people can cook our meals and black our shoes for us, none but ourselves can eat our dinners or have our adventures for us. A vicarious adventure is merely a story that someone tells us. If we want adventure we have got to have it ourselves, for there is no way of having it both second-hand and real. Thus no one, not even the ablest instructor or writer, can give us the adventure of art.

The instructor can help us in many ways, can give us hints and advice, can encourage us to go into the water and try to swim, give us heart when we are afraid or uncomfortable, coach us in our stroke, and make us take that dive again and again until we can do it easily and without doing bellyflops. But no one, no matter how much he has been told or how much he has read, can know the delicious rush of air and water along his body that welcomes the diver in his plunge, until he has actually experienced it himself. All first-hand knowledge is thus the result of a personal adventure, and frequently there is no way of distinguishing between the knowledge and the adventure because they are inseparably one and the same. Knowledge of this kind cannot be learned by rote or understood by recipe, for, as everyone knows, the surest way to rob adventure of its adventurousness is to reduce it to formulae and certainty of outcome. The poll parrot lives in a cage and its talk is wearisome and meaningless.

Because of all this, popular educational work in a museum consists in largest measure not in book learning or the doing of sums or the memorizing of names, as in school, but in helping people to see and through seeing to make the acquaintance of works of art. Making the acquaintance of a work of art is not the same as merely seeing it. It is much like making the acquaintance of another man or woman, perhaps even more like making the acquaintance of a shy child. No one, not even the most learned or the most sympathetic person in the world, can do more than bring two people together, or, in the words of social intercourse, introduce them to one another. Intimate acquaintance between them, and especially deep friendship with all its understanding, is something that somehow those two people must accomplish for themselves. This, however, does not mean that there is not such a thing as a technique for making friends, especially with shy and silent children. The rules of this technique consist chiefly of advice about things not to do. Thus if we would know a work of art, whether or not we ultimately like it, we must not, in the beginning, take an unfriendly or intolerant attitude towards it. Like a timid child a

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ways, courage, give comfort, make us we can livelops. He has and, can water liver in rienced is thus and fre- quishing venture and the not be recipe, way to ness is to of out- and its ational mea- going of , as in see and nce of a seeing instance even of a shy turned or world, ple to- course, intimate especially standing people s, how- ot such friends, en. The biefly of as if we or not in the olerant child a

work of art rarely talks to the person who flusters or blusters at it, and even more rarely does it talk to the person who starts the conversation by making personal remarks. Neither a child nor a work of art talks very much to a person who wants to do all the talking, especially to a person who regards it as an opportunity or an excuse for "showing off." The person who coos, or basks, or who simply has to rearrange the small boy's tie and clean his ears and set him to doing something other than the thing he is actually about, is apt to remain in as deep ignorance of a work of art as of the small boy—and for the same reasons. Did not Goethe once remark that if you would know how cherries taste you must ask the birds and the little children? The only way of getting a work of art to surrender to you is first to surrender yourself to it, which is little more than a variation of the ancient adage that whosoever would find himself must first lose himself. As one remembers the final word in the wisest of all books about fishing, it was the behest of the greatest of all fishermen for souls "that ye study to be quiet." Little advice of greater value can be given to the person who would know works of art.

There is much talk in the world about taste and the necessity of inculcating good taste. If we think it out carefully we cannot help discovering that when a person has actually learned to see and, trusting the evidence of his sight, to see through the eyes of others, he has no call to think about taste, either good or bad. If, as maintained above, acquaintance with art is only to be obtained as a wholly personal and very great adventure, taste falls completely out of the picture—for it is impossible to think of a great adventure as being in good or bad or any other kind of taste.

Thus the person who undertakes to tell another what he should experience in the presence of a work of art, so far from illuminating it, hides it under his cloak. The man or woman who takes another's word for the personal value to him or her of a work of art should remember another of Halifax's remarks—that "Men who borrow their Opinions can never repay their Debts."

WILLIAM M. IVINS, JR.

AN EARLY PAINTING  
BY THOMAS EAKINS

A newly acquired picture by Thomas Eakins, *Max Schmitt in a Single Scull*,<sup>1</sup> is to be seen this month in the Room of Recent Accessions. This is the third highly notable addition lately made to the collection of American paintings, the others being the *Delaware Water Gap* by Inness, bought last year, and *Moonlight—Marine* by Ryder, bought last April. All are capital examples of our native painting at its most admirable and raciest point of development.

The nationality of each of these works is unmistakable, but the bonds of relationship between them, particularly between the Ryder and the others, are hard to define—are felt indeed rather than reasoned. Inness chooses a famous show place, beloved of sight-seers, as his theme and embellishes it with a passing shower, sudden sunlight and a rainbow, and enlivements like a steaming railroad train, rafts on the river, cattle, and people. Ryder, austere and visionary, paints a moonlight night with ominous rolling clouds and a little boat lurching in the waves which appeals to the sympathetic onlooker as an abstract of all moonlit nights at sea. Eakins goes to his back yard, so to speak, and utilizes his youthful eyesight of binocular clarity, his already unusual scientific knowledge of perspective and optics, and his marvelously precise craftsmanship to make a straightforward copy of a homely scene in a familiar aspect, with all its items detailed impartially.

As the title states, the picture is, ostensibly at least, a portrait. Eakins's boyhood friend Max Schmitt, an athlete and oarsman of local celebrity, is shown in his racing shell *Josie* on the Schuylkill River at Philadelphia, the precise spot being above the Girard Avenue bridge and the time a sunny autumn afternoon. The work is signed with a remarkable and inimitable signature—a miniature portrait of the artist himself, seen rowing at good speed and in excellent form (he too was a trained oarsman) in the middle

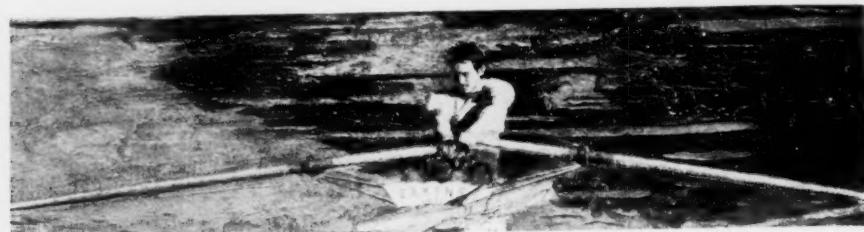
<sup>1</sup> Oil on canvas; h. 32 1/4 in., w. 46 1/4 in. Catalogue number 44 in Thomas Eakins by Lloyd Goodrich, New York, 1933. Purchase, Alfred N. Punnett Fund, 1934, and gift of George D. Pratt.

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distance. On the stern of his boat appear the name EAKINS and the date 1871.

He was then twenty-seven. He had returned from his studies in Europe the year before, imbued with the principles and criticisms of Gérôme, his teacher at the École des Beaux-Arts, and was living with his parents in Philadelphia. He had come back well equipped and skillful, but not more so, noticeably, than other talented students just out of pupilage. During his first year at home, however, an extraordinary advance in his powers took place. In personality and in craftsmanship he had become a full-fledged painter with a clearly marked style—the style he was to follow

the ripples made by oars dragging on the surface of the calm water; and so were the dark spots left by the contact of cleanly dipped, rhythmical oars, where the reflection of the sky on the water is momentarily disturbed. He was curious about the exact form of reflections in the water and their perspective—about all perspective in fact.<sup>2</sup> The bridge with its ugly, intricate ironwork he found worthy of his most careful attention (doubtlessly figuring out in his practical way the constructive logic of its girders and braces), and he noted that on a windless day the steam from a tugboat rises vertically; that a swiftly moving boat would frighten ducks and make them fran-



DETAIL OF PAINTING BY EAKINS SHOWING PORTRAIT OF THE ARTIST

throughout his whole career. At the age when most young artists are floundering among experiments he produced works which we consider among his most characteristic achievements.

Our picture is one of these and perhaps the earliest in date. We look upon Eakins as an exceptionally impersonal painter who effectively hid his own emotions in the dispassionate presentation of facts; from his letters and his recorded savings he would seem to have considered such a program as proper for artists. But in this picture of his friend and himself rowing on the Schuylkill the painter's joy in the sport and everything connected with it, his own love of the place and the hot afternoon, are unmistakably evident. Through the picture we can see the painter himself, sturdy, downright, scientifically inclined, and he appears as a most admirable and dependable young man. Boats were of absorbing interest to him—he painted their portraits with the same care for construction and anatomy that he gave to Max Schmitt and himself; so were

tic. Not one of the numberless details of the picture but has been conformed to logic of time and place. His minute application has extended to every inch of the canvas without in any degree lessening the large effect of the whole scene.

Later on in life the artist became austere and concentrated, as is fitting in an older person, and also much more severe in color. Our newly acquired picture is the brightest of all Eakins's oil paintings as I recall them. Later works by him are greater in concep-

<sup>2</sup> A passage quoted by Goodrich (*op. cit.*, p. 42) from one of Eakins's lectures illustrates this care for perspective: "I know of no prettier problem in perspective than to draw a yacht sailing. Now it is not possible to prop her up on dry land, so as to draw her or photograph her, nor can she be made to hold still in the water in the position of sailing. Her lines, though, that is a mechanical drawing of her, can be had from her owner or her builder, and a draughtsman should be able to put her in perspective exactly."

It is curious to compare boats by Eakins with those by Ryder. It must be confessed that Ryder's boats could float only on an imaginary sea.

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tion, no doubt, and more masterly. One would not compare it to *The Writing Master*, *The Thinker*, *The Lady with a Setter Dog*, or *the Signora d'Arza* (to select only from our collection), but the variety and lustiness of this youthful work give it a particular and perhaps more general appeal.

BRYSON BURROUGHS.

tenance the taking of life, especially human. They therefore replaced the human victim by an anthropomorphic effigy into which were inserted models of the vital organs and fluid red pigment to simulate blood. The plot and the manner of performance of the play have changed from time to time as the various Lamaist sects in turn achieved



LAMAIST PRIEST ROBE

### A GIFT OF CHINESE AND LAMAISTIC TEXTILES

Probably the most weird masked carnival to be found anywhere in the world is the Mystery Play of Tibet, popularly known as the Devil Dance, or, by the unsophisticated Tibetans, as the Dance of the Red-Devil Tiger. The latter is the name by which the play was designated before the advent of Buddhism, and the motive was apparently to expel the old year with its demons of ill luck and to propitiate with human sacrifices the war god and the guardian spirits. Under Buddhism the Lamas could no longer coun-

supremacy, and it is interesting to note how cleverly the Lamaists have twisted the ritual here and there to benefit themselves under the guise of this religious ceremony. Thus the effigy, which represents the enemy of Tibet and of Lamaism and which is very properly destroyed at last, is used to convey to the people a vivid conception of the manner in which devils attack a corpse and to impress on them the necessity for priestly services to guard it and its soul. An accurate description of the ritual which enters into the Mystery Play is almost impossible since so few persons qualified to interpret its intricacies have actually seen the perform-

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ance. Those who have reported on it are greatly at variance, but from their descriptions we can get a general idea of the procedure.

On the thirtieth day of the first moon a huge crowd of spectators gathers in the courtyard of each important Lamaist temple and waits for hours as patiently as their more volatile Western neighbors await the appearance of their latest hero. Suddenly a shrill bugle proclaims the commencement of the play. An invisible orchestra strikes up a wailing air and out from the temple comes a group of priests richly garbed in silk and brocade, preceded by attendants swinging censers. The priests execute a stately dance to slow music and return to the temple. Then into the midst of the spectators, who press eagerly forward, a group of beings, half human, half devil, hurl themselves, their faces covered with death's-head masks and their costumes with licking red flame and skeleton motives. In their hands they carry fearsome long-lashed whips, swords with skull hilts, and other ghastly symbols. These are the demons which signify the endless oppression of man by the powers of evil. Chief among them, and the last of the group to appear, is the Red-Devil Tiger, who wears a grotesque animal mask instead of a death's-head mask and a more elaborate costume. The demons dance to wild music with strange steps and gesticulations, lashing out at the spectators as they come close in their eagerness to see. They approach the effigy, circling ever nearer and nearer, brandishing their swords and weapons and continually threatening to cut it to bits. Finally the priests offer them food and drink and they are subdued—for the time. As the demons rest from their strenuous efforts, from the temple emerges a strange procession of dancers, wearing vestments of many colors and huge ghastly bird or animal masks. They dance to the slow and measured cadences of the music and their heads loll from side to side in time with the movements of their bodies. The demons then usurp the stage again, and thus the play goes on for hours. Finally the effigy is cut to pieces, and not only is the enemy of Tibet disposed of for another year, but the

priests have emphasized the need of priestly protection for the dead and incidentally have assured themselves, as the protectors, a substantial income.

From one of these quaint masquerades comes the Devil-Tiger costume exhibited this month in the Room of Recent Accessions. It is shown with a Lamaist priest robe of rich brocade (illustrated above) which may conceivably have been used in a Mystery Play also—certainly it is theatrical in appearance—and a Chinese imperial theatrical robe for a warrior. These costumes are the gift of Mrs. Edward A. Nis, who has for several years permitted them to be here on loan. The Devil-Tiger costume is made on a foundation of red felt, with white satin damask appliquéd in such a way that the red foundation makes the skeleton and flame design. A supplementary skirt of velvet, silk, and brocade proclaims the identity of the wearer, for here is the tiger himself—mottled skin, ferocious countenance, and claw-tipped feet. The horrific bull mask of gilded papier-mâché is topped by antlers, inappropriate but impressive, between which are attached streamers of varicolored brocade with little bells at the ends. The protruding eyes, distended nostrils, and gaping mouth would strike terror to the strongest heart, and the effect on the superstition-ridden Tibetans must have been exactly what the Lamas intended it to be.

The Lamaist priest robe, on the other hand, is an altogether delectable concoction, the skirt and sleeves fashioned from strips of red, green, and yellow brocade gorgeously patterned with the *pao bsiang hua* (often incorrectly called the lotus), pomegranate, fingered citron (Buddha's hand), and other motives in a blaze of colors. The triangular sleeves and the rich showiness of the robe mark it as theatrical, and it must have been worn either by one of the Lamas in the Devil Dance or by an actor impersonating a Lama on the Chinese stage.

Very similar in effect to several other robes in the Museum collection is the Chinese imperial theatrical robe for a warrior. In detail, however, it varies considerably. Plain gold brocade takes the place of

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the heavy gold embroidery used to simulate chain armor on the shoulders, breast, and skirt; dragon panels of brocade with appliquéd scroll patterns above and below, instead of showily embroidered satin panels, make up the lower skirt; and the brilliant colored-glass buttons are entirely lacking. As a compensation for its lower pitch, the robe is in almost perfect condition, in marked contrast with the others, which are noticeably worn.

In addition to the three costumes, the gift includes a symbolic Buddhist parasol (one of the "Eight Precious Things") made of pleated strips of brocade attached to a satin ground and topped by a gilt-bronze standard, and a pair of Lama's shoes of pigskin with gay red and blue satin damask tops. These things are authentic and interesting details for any study of Buddhism and Lamaism, and the gift in its entirety represents a distinguished selectiveness in collecting.

PAULINE SIMMONS.

### A GROUP OF SPANISH TEXTILES

The Museum has recently assembled, by purchase from several sources, a small collection of textiles, Spanish in origin or association, comprising a variety of weaves, mainly of the sixteenth century. They are exhibited this month in the Room of Recent Accessions.

Of these one of the most important and certainly one of the most interesting examples is a border of green stamped wool velvet (illustrated) bearing the arms of Philip II of Spain (1527-1598). This piece, with two others in the collection, belongs to a class of wool velvets which are generally considered to be Spanish but which more probably were brought into Spain from Flanders prior to and during the reign of Ferdinand and Isabella, especially since they do not agree in measurement with the meticulously detailed ordinance regarding the manufacture of wool fabrics in Spain issued by the Catholic kings.<sup>1</sup> Owing to their having been made at one time in the Netherlands, the name

<sup>1</sup> Pedro Miguel de Artiñano, *Catálogo de la Exposición de Tejidos españoles*, p. 20.

Utrecht is invariably attached to wool velvets of this type.

In this particular piece the arms are used as part of the design; inclosed in an ogival framework, they rise like a floral ornament from a vase form. Alternating with this is a similar ogive filled with flowers centering around a four-petaled rose; below is a row of ogives framing conventionalized pomegranates. The piece is about nineteen inches wide and was evidently intended to be used as a border, since the design runs along the length of the material. The pattern shows clearly by the joinings of the design the size of the plate from which it was embossed.

On the shield are the arms of Castile, León, Aragon, Sicily, Granada, Austria, Burgundy, Brabant, Flanders, and Tyrol, encircled by the Order of the Golden Fleece and surmounted by a royal crown. On either side is a sheaf of arrows, the badge of Queen Isabella, who was, in her own right, sovereign of the kingdom of Castile. Judging from the arrows it would seem that the piece could not be dated later than the end of Isabella's reign, but the design of birds, pomegranates, and flowering vases definitely places it near the middle of the sixteenth century. The apparent conflict is removed when it is considered that the armorial device, because of its great prestige, was used long after Isabella's death in 1504, as late even as the era of Philip IV.<sup>2</sup> The four-petaled flower is sometimes interpreted as the Tudor rose, and therefore related to Mary Tudor of England, one of the four wives of Philip II, but aside from the fact that the motive is found scattered elsewhere throughout the pattern with no special prominence attached to its position, it appears in Valencian tiles of the fifteenth and sixteenth centuries, tiles that were exported, it is interesting to note, to Flanders.

The second piece of Utrecht velvet, also green, has a pattern of interlaced rondels filled with arabesques. This design is sometimes found combined with the arms of

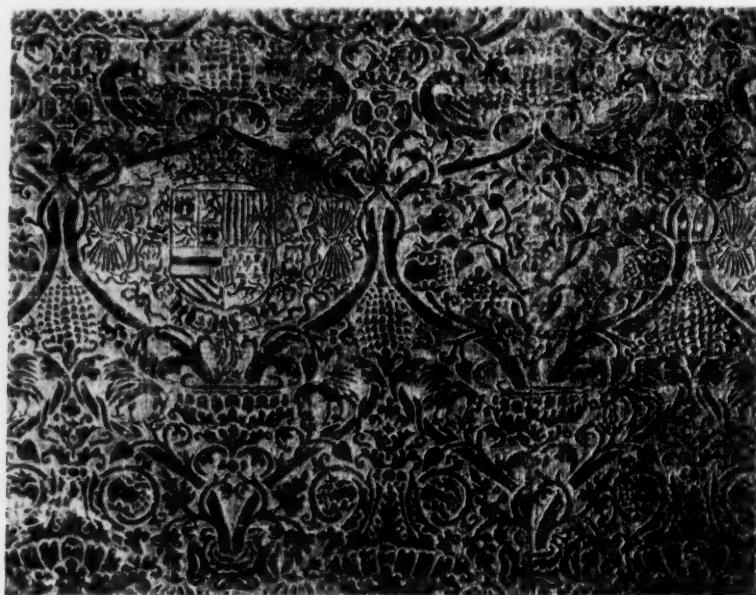
<sup>2</sup> For this and other information acknowledgment is made to José Ferrandis Torres, Co-director of the Museum of Decorative Arts and Keeper of Numismatics, Instituto Valencia de Don Juan (Osma), Madrid.

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France.<sup>3</sup> The third, in violet, and very decorative, shows a floral pattern framed in an ogive, very like a Florentine velvet of the late fifteenth century.<sup>4</sup> The resemblance is carried even to the curling of the leaves over the framework, but at the top another motive has been added, a crenelated castle which may not improbably represent the arms of Castile.

Also of the sixteenth century is a length

ground, one of deep rose and the other of green. A small piece in linen and wool is patterned with small-scaled birds and flowers on a green ground. Two silk weaves, of Portuguese work, have the same pattern except for some difference in the drawing—a double-headed eagle with arrows, surmounted by a crown and set between vertical floral bands. The ground of one is red satin and of the other blue. A brocade in silk and metal



BORDER OF UTRECHT VELVET  
WITH THE ARMS OF PHILIP II OF SPAIN

of brocatelle of the type generally ascribed to Toledo. It is woven in red on a yellow ground, its pattern of large gadrooned vases inclosed in slender ogives linked by crowns. In the design are addorsed birds and collared leopards, the latter very reminiscent of the animal motives of the fourteenth-century silks of Lucca. A strong Oriental influence is apparent in the drawing of the flowers and the shades of blue and green introduced into the pattern. Two pieces in a double-weave technique combine silk and linen with unusually fine effect. Both show floral motives in natural-colored linen on a silk

threads is designed with stylized pomegranates and cut branches, a brocatelle panel is patterned with a grapevine and bird motive, and a mixed material of cotton and linen is printed in black with pomegranates in the style of the Renaissance.

The remaining pieces are of various periods. A damask with silver-gray rondels on a blue ground is of the sixteenth century; another damask, in red with an elongated design of flowering vases, is of the seventeenth. The latest textile in the collection is a silk weave in two tones of brown which combines fountains, castles, and flowers in a fashion characteristic of the early years of the eighteenth century.

FRANCES LITTLE.

<sup>3</sup> Isabelle Errera, Catalogue d'étoffes anciennes et modernes, fig. 415.

<sup>4</sup> Otto von Falke, Decorative Silks, fig. 471.

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## NOTES

LACE AND EMBROIDERED APRONS. The loan exhibition of lace and embroidered aprons in Gallery H 10 will close on September 23. Thereafter, until further notice, the gallery will be devoted to the exhibition of a selected group of nineteenth-century laces from the Museum's collection.

A FLORENTINE VELVET. Shown this month in the Room of Recent Accessions is a rare and handsome panel of Florentine velvet,<sup>1</sup> originally part of a dalmatic, recently purchased by the Museum. It was woven during the last quarter of the fifteenth century, when Florence was producing her most wonderful materials. The pile is a rich red, set against a twill ground of golden yellow. Such colors make doubly effective the vigorous design composed of two fruit-bearing vines whose undulations form incomplete compartments with foliate motives.

Von Falke<sup>2</sup> points out that this fabric resembles several textiles the designs of which have been attributed to Antonio Pollaiuolo. Among them may be mentioned an antependium given by Pope Sixtus IV in 1475 to the Church of Saint Francis at Assisi and a gold brocade made for King Matthias Corvinus of Hungary (ruled 1458–1500). Although our piece is not to be classed with these magnificent specimens, it does seem to have been influenced by them. A few other velvets bear a similar relation to the designs attributed to Pollaiuolo, but the group is small.

The material must have been greatly admired in its day. The decoration was new and a radical departure from contemporary styles as represented by the so-called Gothic and *ferronnerie* velvets. Owing to an unusual coincidence, we are also showing in the Room of Recent Accessions this month a Flemish wool velvet, made probably for the

Spanish court, which follows the design of our fabric almost exactly. The fact that it is



PANEL OF FLORENTINE VELVET  
LAST QUARTER OF THE XV CENTURY

probably about fifty years later in date shows the vitality and persistence of this particular design.

J. G. P.

SALMANTINE EMBROIDERIES. Three interesting pieces of embroidery<sup>1</sup> from Salamanca have recently been acquired by the Museum. They are sleeves from peasant costumes and were probably made during the seventeenth or eighteenth century. Their lively traditional designs, apparently of East Mediterranean origin, include strangely conventionalized beasts, birds,

<sup>1</sup> Acc. nos. 34.67.1–3. Rogers Fund, 1934.  
<sup>2</sup> Otto von Falke, *Decorative Silks*, p. 41.

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and fishes. The embroidery is done in black wool on a white linen ground, a highly popular combination, perhaps the most interesting type of Spanish provincial embroidery.<sup>2</sup>

J. G. P.

THE ACANTHUS MOTIVE IN DECORATION, the fourth in the Museum's series of picture books,<sup>1</sup> presents its material from a point of view somewhat different from that of the others. The purpose, in this case, is not to show the development of one form of art or one type of object, but rather to point out the changes in treatment and use of one motive in many forms of the decorative arts. Beginning with the debatable question of the origin of the acanthus ornament among the Greeks, Margaret Scherer in a brief introduction touches upon its elaboration in Roman work; its transformation in Byzantine and Romanesque art; its comparative scarcity in Gothic work except in the Latin countries; its revival in the Renaissance and its extension to many more forms of art; and its second revival in the eighteenth century, with a new delicacy and freedom of treatment.

The twenty pages of collotypes illustrate Greek bronzes and sculpture; Roman reliefs, architectural decoration, and bronzes; Renaissance sculpture, woodcarving, ceramics, and armor; and eighteenth-century furniture, ormolu mounts, and Wedgwood ware. In one instance, the piece, an eighteenth-century French chair, has been illustrated as a whole, to show the repeated use

<sup>2</sup> Mildred Stapley, *Popular Weaving and Embroidery in Spain*, chapter VIII.

<sup>1</sup> The others in the series are *The American High Chest* (1930), *Italian Renaissance Sculpture* (1933), and *The American Wing* (1933). Price 25 cents each.

of the motive, and again in detail, to give the student a clearer idea of the treatment.

METROPOLITAN MUSEUM STUDIES. Both the scholar and the general reader will find in Part 1 of Volume V of *Metropolitan Museum Studies*, just published, matter to interest them. The table of contents indicates clearly that in this issue are to be found articles of unusual significance in several fields: *The Troilos Cup*, by J. D. Beazley; *A Woodblock* by Brueghel, by William M. Ivins, Jr.; *The Nekyia Krater* in New York, by Paul Jacobsthal; *The Genesis of Strawberry Hill*, by W. S. Lewis; *The Archaic "Apollo"* in the Metropolitan Museum, by Gisela M. A. Richter; *The Psychology and Aesthetics of Forgery in Art*, by Hans Tietze. Classical archaeologists will note the presence of three eminent classicists among the authors; perhaps it should be added that the article by Professor Beazley is of conspicuous importance for its attribution of an entire group of vases.

Dr. Tietze's article on forgery deals profoundly with the philosophy of the subject—and it is sprinkled with odd tales of the less legitimate side of art. In *The Genesis of Strawberry Hill* Mr. Lewis relates in fascinating detail the story of the picturesque little coachman's cottage at Twickenham which Horace Walpole transformed into a "Gothic castle" and which became one of the most famous houses in Europe. The domestic architecture of the entire English-speaking world was affected by Horace Walpole's researches and achievements in the Gothic style, and the world of letters is still influenced by the writing and the publishing that he carried on at Strawberry Hill.

## EXHIBITIONS AND LECTURES

SEPTEMBER 11 TO OCTOBER 14, 1934

### LECTURES FOR MUSEUM MEMBERS

OCTOBER		HOUR
1	Gallery Talk: Italian Sculpture—The Early Renaissance. Edith R. Abbot,.....	2:00
5	Gallery Talk at The Cloisters: Mediaeval Art—Mediaeval Architecture. Mabel Harrison Duncan,.....	11:00
8	Gallery Talk: Italian Sculpture—Marble and Polychrome Sculpture. Edith R. Abbot,.....	2:00

### FREE PUBLIC LECTURES

A. Announced by Date and Subject

SEPTEMBER		HOUR
30	Elements of Design. Grace Cornell,.....	3:00

OCTOBER		HOUR
7	The Bases of Design in Architecture (Arthur Gillender Lecture). Joseph Hudnut,.....	3:00
14	Elements of Design. Grace Cornell,.....	3:00

B. Announced by Courses

Museum Cinema Films Showings, Thursdays, at 2:30 p.m.  
Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, September 18, October 2, at 2:30 p.m.

Story Hours for Boys and Girls, by Eleanor W. Foster, Saturday, October 6, and Sunday, October 7, at 1:45 p.m.; by Mary Gould Davis, Saturday, October 13, and Sunday, October 14, at 1:45 p.m.  
Radio Talks by Huger Elliott: WOR, Saturdays, October 6, 13, at 12:15 p.m.; WEAF, Thursday, October 11, at 3:30 p.m.; WNYC, Tuesday, October 2, at 3:15 p.m.

### FREE GALLERY TALKS

Announced by Date and Subject

OCTOBER	
2	The American Wing, by Ethelwyn Bradish, 11:00 a.m.; The Art of Ancient Egypt—Historical Survey, I, by Marion E. Miller, 4:00 p.m.; Elements of Design, by Grace Cornell, 11:00 a.m.
3	Chinese Bronzes, by Mabel Harrison Duncan, 11:00 a.m.; The Egyptian Collection, by Margaret B. Freeman, 2:00 p.m.
4	The Classical Collection, by Marion E. Miller, 11:00 a.m.; Baroque Art—Veronese and Rubens, by Roberta M. Fansler, 2:00 p.m.
6	Costume in the XVIII Century, by Ethelwyn Bradish, 2:00 p.m.; Egypt—Tombs of the Old Kingdom, by Marion E. Miller, 2:00 p.m.
7	Egypt—Tombs of the Old Kingdom, by Marion E. Miller, 2:00 p.m.
9	The Mediaeval Collection, by Mabel Harrison Duncan, 11:00 a.m.; The Art of Ancient Egypt—Historical Survey, II, by Marion E. Miller, 4:00 p.m.; Elements of Design—Line and Form, by Grace Cornell, 11:00 a.m.
10	Character in Chinese Pottery, by Mabel Harrison Duncan, 11:00 a.m.; European Decorative Arts, by Ethelwyn Bradish, 2:00 p.m.
11	The Collection of Paintings, by Edith R. Abbot, 11:00 a.m.; Baroque Art—Prints, by Roberta M. Fansler, 2:00 p.m.
13	Roman and Byzantine Painting, by Edith R. Abbot, 2:00 p.m.; Society in the Egyptian Feudal Age, by Margaret B. Freeman, 2:00 p.m.
14	Society in the Egyptian Feudal Age, by Margaret B. Freeman, 2:00 p.m.

### EXHIBITIONS

Landscape Paintings

Gallery D 6

Through September 30

German XV and XVI Century Prints

Galleries K 37-40

Continued

Lace and Embroidered Aprons

Gallery H 19

Through September 23

Recent Accessions in the Egyptian Department

Third Egyptian Room

Continued

## BULLETIN OF THE METROPOLITAN MUSEUM OF ART

### THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

### LOCATION

**MAIN BUILDING.** Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on Station Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

**BRANCH BUILDING.** The Cloisters. 608 Fort Washington Avenue. Fifth Avenue Bus 4 (Northern Avenue) passes the entrance. Also reached by the Eighth Avenue subway. Washington Heights branch, to 100th Street—Overlook Terrace station. Take elevator to Fort Washington Avenue exit and walk south.

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FELLOWSHIP MEMBERS, who pay annually	100
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ANNUAL MEMBERS, who pay annually	10

**PRIVILEGES**—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

Contributing, Fellowship, and Sustaining Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life and to become members of the Corporation. For further particulars, address the Secretary.

### ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

### HOURS OF OPENING

#### MAIN BUILDING AND THE CLOISTERS

10 a.m. to 6 p.m.

Sundays 1 p.m. to 6 p.m.

Other days 10 a.m. to 5 p.m.

Holidays, except Thanksgiving & Christmas 10 a.m. to 6 p.m.

Thanksgiving 10 a.m. to 5 p.m.

Christmas 1 p.m. to 5 p.m.

The American Wing & The Cloisters close at dusk in winter.

#### CAFETERIA

12 m. to 5:15 p.m.

Sundays Closed

Other days 12 m. to 4:45 p.m.

Holidays, except Thanksgiving & Christmas 12 m. to 5:15 p.m.

Thanksgiving 12 m. to 4:45 p.m.

Christmas Closed

LIBRARY: Gallery hours, except legal holidays.

MUSEUM EXTENSION OFFICE: 10 a.m. to 5 p.m., except Sundays and holidays.

PRINT ROOM AND TEXTILE STUDY ROOM: Gallery hours except Saturday afternoons, Sundays, and holidays.

### INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to Members and to the teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for from one to four persons and 25 cents a person for groups of five or more.

### PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

### INFORMATION AND SALES DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

The Museum handbooks, colorprints, photographs, and postcards are sold here. See special leaflets.

### CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Sundays and Christmas. Special groups and schools bringing lunches accommodated if notification is given in advance.

### TELEPHONES

The Museum number is Rhinelander 4-7600; The Cloisters branch of the Museum, Washington Heights 7-2735.